CANADIAN Film Weekly
VOICE of the CANADIAN MOTION PICTURE INDUSTRY

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ONTARIO: AUDS DROP, OZONERS GAIN

SEATING SHRUNK BY 8,456, WHILE CAR CAPACITY WENT UP 2,096

Ontario, where 5,046,000 of Canada's population of 15,482,000 provides the Canadian motion picture theatre industry with over 40 per cent of its gross, licensed 567 theatres in 316 communities for the year beginning April 1, 1955. This compared with 585 during the last fiscal year—18 fewer. But that isn't the whole story on closings. To get the real picture on closings, the number recently licensed must be reduced by the number of new theatres opened in the previous fiscal year. While theatres closed in some communities, new ones arose in others which had none before. Drive-ins bolstered the new-theatres figure.

Canadian Film Weekly records show that 19 new theatres—five

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TV Now Covering 75% Of Its Potential Audience

Perhaps the worst is over in the effect of TV on motion picture attendance, although it will probably be quite a while until Canadian theatres generally reflect this. A. Davidson Dunton, CBC chief, told the Commons committee in Ottawa that over 75 per cent of the potential Canadian audience was now being served by 1,400,000 TV sets. Of course, color TV and pay-see TV are in the distance but approaching. Most letters to the USA's Federal Communications Commission favor toll TV.

The committee also learned from G. W. C. Brown, director of the Communications Division of the Department of Transport, the CBC's senior body, that the Department is planning to licence existing community TV antennae and that a number of applications have been submitted. Canada has six companies in that business.

Industry Changes Unreported Here

Every newspaperman knows that more news happens than is reported and the early return of information for inclusion in our next Year Book of the Canadian Motion Picture Industry bears this out. Many changes have taken place which have not been

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Many Companies Sell NFB Films

Questions about the National Film Board, a government agency, were asked in the House of Commons recently by G. K. Fraser, PC member from Peterborough, Ontario, and the answers may be of interest. He got the information that commercial re-

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Wide Arguments About Violence

The current controversy over violence and brutality in movies, begun by the denunciation of violators of the Production Code by the Reverend Thomas F. Little, head of the Legion of Decency, was joined in by Canadians in an intensive and extensive manner.

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Pioneer Dinner Date

The Pioneer of the Year dinner, an annual event sponsored by the Canadian Picture Pioneers, will be held in the Royal York Hotel, Toronto, on November 2, states Tom S. Daley, secretary-treasurer. A committee will select the one to be honored.

Strong BO Sked Marks First JARO Decade

The number and quality of JARO's feature pictures, as offered through The J. Arthur Rank Film Distributors (Canada) Limited, is remarkable to Canadian motion picture industry people, who recall that only a decade ago this company, which was just beginning to challenge Hollywood on all film fronts, didn't exist in Canada. Its present stature in the industry and the popularity of its films with Canadians vindicates the judgment of Rank and his officers in the means they took to win a place in a highly competitive market — one in which the British film, once popular, meant

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'Melville Goodwin, U.S.A.'

Screen rights to John P. Marquand's best-selling novel, Melville Goodwin, U.S.A., has been acquired by Warner Bros.

Odlum May Acquire RKO From Hughes

The annual meeting of RKO Pictures Corporation has been postponed from June 1 to August 3 while Floyd B. Odlum, president of Atlas Corporation, and Howard Hughes of the film company negotiate its possible sale.

Atlas owns about 1,250,000 shares and Hughes 1,262,000, with 450,000 held publicly.

RKO Pictures Corporation is a shell, holding only $15,000,000 in government bonds. It sold RKO Radio Pictures Inc. to Hughes last year for $24,400,000.

THEATRE CONSTRUCTION NEWS

A. I. Rosenberg has opened his Scenic Drive-in near Hamilton, Ontario and P. W. Mahon, a Famous Players partner, has started operations at his 400-car Norlite Drive-in in Prince Albert, Saskatchewan, where he also has another drive-in and two auditorium theatres.

Work has started on a standard-type theatre in Medicine Hat, Alberta and Famous Players has announced plans for the erection of a drive-in in North Lethbridge, which will be able to accommodate 600 cars and have a wide screen suitable for the new projection systems.

EIDOPHOR THEATRE-TV NEXT?

Big-screen theatre television employing the much-publicized Eidophor system of several years ago will be demonstrated later this year, according to Hollywood reports. The company expects to deliver an image comparable to the best color feature, yet be able to do without much of the present cost rung up by printing.

Spyros Skouras is said to believe that the present projection system will be outmoded in the next decade.

General Electric has been working on the Eidophor process since Fox acquired it and it is close to being practicable.

Columbia's 'Siren Song'

Cleo Moore will star in Columbia's Siren Song.

Albert, Conte, Taylor Added

Eddie Albert, Richard Conte and Don Taylor have been added to the cast of I'll Cry Tomorrow at 20th Century-Fox.

Columbia's 'The Big Shock'

Mari Blanchard and Frank Lovejoy will star in Columbia's The Big Shock.

'Man Who Knew Too Much'

Doris Day will star with James Stewart in Paramount's The Man Who Knew Too Much.

PARAMOUNT EXECS IN TORONTO FOR SALES SESSIONS

Paramount's Canadian branch managers and head office personnel, bolstered by home office executives from New York, were meeting in Toronto for three days (May 26-28) as we went to press. Gordon Lightstone, general manager of Paramount Film Service, the company's Canadian division, is presiding over the discussions of product and sales policy. Lightstone just returned from the Paramount Studios in Hollywood, where a meeting of domestic division chiefs was held.

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NFB OUTLETS

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venue for 35 mm. films in 1954 was $33,516.31 and for 16 mm. $116,729.81. Scope of the NFB's distribution was indicated by the following firms, which acted as 35 mm. distributors for the Board's product:

African Consolidated Films, South Africa; Archway Films, UK; Art Films, Brazil; Astral Films, Canada; Atos Films, Belgium; British Film Institute, UK; British Overseas Film Sales, UK; Cardinal Films, Canada; Columbia Filmbooking, Holland; Continental Distributing Inc., USA; Columbia Pictures of Canada; Exclusivos Trienfo Lta., Portugal; A. B. Europa, Sweden; Favorite Films, USA; Films Dismages, France; Filmsonor, Belgium; Filmudlejning, Denmark; General Film Distributors, England; International Film Distributors, New Zealand; International Film Distributors, England; Janco, Sweden; Kingsly International Picture Corp., USA; Kommunenes Filmcentral, Norway; Manor Films, USA; Metro - Goldwyn - Mayer, England; New Realm Films, UK; Neue Filmkunst, Germany; Nordisk Film Junior, Denmark; J. Arthur Rank Overseas, England; RKO, Pathe, USA; Regent Film Distributors, England; Selznick Releasing Organization, Belgium; Boris Seltzer (Elanfilms), Belgium; Schweizer Schul und Volskino, Switzerland; Stereo Techniques, UK; E. J. Smiddy, USA; Societe Belge, Belgium; UITKIJK Cinema, Holland; United Artists Corp., England; United Artists Corp., USA; Universal Pictures, USA; Victor Films, Switzerland; Vita Films, Switzerland; Victory Films, France; Warner Bros. Pictures, England; Warner Bros., USA; Woodrow Corporation, Australia.

Jan Sterling In '1984'

Jan Sterling, an Academy Award nominee last year, will join Oscar winner Edmond O'Brien in the film, 1984. She will have the feminine lead in the picturization of the best-seller by George Orwell, which N. Peter Rathvon will produce in London and which is scheduled for Columbia release.

JARO's First Decade

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very little at the time. Another evidence of the JARO firm's high standing is in the quality of the Canadian distribution executives it attracted. Frank H. Fisher, vice-president and general manager, and Frank Vaughan, general sales manager, are both popular industry veterans of broad capabilities, having held top positions in the West, their home, and the East, where head offices of the important companies are located.

The JARO roster of branch managers is also impressive, for on it are highly-regarded old-timers and very promising young-timers. Few in the industry don't know Graydon Matthews of Saint John, Bob Johnson of Montreal and Jack Reid of Vancouver. Calgary's Frank Scott, like Toronto's Irving Stern, is very well liked, as is Stew McQuay, just promoted to the management of the Winnipeg branch.

Others with a special interest in JARO distribution who have made their own type of contribution to the company's rise are L. W. Brockington, CMG, QC, the president, and C. R. B. Salmon, vice-president and secretary-treasurer. And of course there's Tom Knight, JARO's director of publicity, whose work reflects JARO's great conviction, also expressed through advertising in top national magazines, that continual contact with the public on the subject of its films is as fine a gift as the theatre operator can get.

Here are the films being offered currently by JARO:

The Purple Plain, in Technicolor and starring Gregory Peck and Win Min Than; The Beachcomber, in Technicolor and starring Robert Newton and Glynis Johns; The Sea Shall Not Have Them, with Michael Redgrave, Dirk Bogarde, Nigel Patrick, Bonar Colleano and Anthony Steel; The Ship That Died of Shame, starring Richard Attenborough and George Baker; Above Us the Waves, with John Mills, Donald Sinden and John Gregson; Lease of Life, in Eastman Color and starring Robert Donat and Kay Walsh; Chance Meeting, with Odile Versois and David Knight.

Also The Divided Heart, starring Yvonne Mitchell, Armin Dahlen and Cornell Borchers; Out of the Clouds, in Eastman Color and starring Robert Beatty, Margo Lorenz and David Knight; One Good Turn, with Norman Wisdom; Passage Home, starring Peter Finch, Diane Cilento and Anthony Steel; Simba —Mark of the Mau Mau, in Eastman Color and with Dirk Bogarde and Virginia McKenna; The Night My Number Came Up, the true story of Air Marshall Goddard, starring Michael Redgrave and Sheila Sim.

Also To Paris with Love, in Technicolor and starring Alec Guinness and Odile Versois; As Long as They're Happy, in Eastman Color, with Jack Buchanan, Jean Carson and Jerry Wayne; Mr. Hulot's Holiday, with Jacques Tati; The Little World of Don Camillo, starring Fernandel; Wages of Fear, the Academy Award-winning film with Yves Montand; Monte Carlo Baby, starring Audrey Hepburn; and Forbidden Games, the Oscar-winning film.

Cast In 'Bengazi'

Mala Powers has joined Richard Conte, Victor McLaglen and Richard Carlson in the Panamint production, Bengazi, which began filming recently for RKO distribution. Locale of the picture, which will be filmed in Superscope and Technicolor, is the north African city.

ONLY 20% SCHOOL PIX MADE HERE

Less than 20 per cent of films shown in Canadian schools are made in this country, Dr. A. W. Trueman, chairman, National Film Board, told the Canadian Club in Montreal recently.

This condition existed, he said, despite the fact that the NFB makes films for school purposes whenever requested by the Canadian Education Association. "Our children see films intended for children in other lands and made by film-makers other than Canadians."

Most of the non-Canadian educational films shown here are manufactured in the United States.

"The NFB," the chairman said, "recognizes and respects completely the fact that education is a provincial matter. We feel, however, that the resources of the NFB should be available for making of school films if the provinces want them . . .

"But we will not make films designed for school use unless these provincial representatives ask for it."

Dr. Trueman said he was not over-estimating the value of films in the school. But he saw them as the complement to the spoken word, the learned journal and the hard-working professor.

Films, he said, were capable of showing information and ideas in action, they demonstrated the validity of ideas, the actual use of principles.

OUR BUSINESS by N. A. Taylor

THE admission price problem is always with us. With basic overhead continually rising and with distributor demands for higher terms on top attractions, the exhibitor finds it difficult to reach a proper and lasting solution. How high is up and at what point is he able to garner the greatest number of dollars? In many cases the profit cushion formerly enjoyed is no longer there and experimentation is hazardous and costly.

In key cities, the number of so-called roadshow pictures in the last two years has made the scale of admission prices look like a temperature chart. Eventually, the theatre operators were forced to the conclusion that pictures shown at less than the higher prices were deemed by the public to be of inferior quality and therefore they attended in fewer numbers than normally. It was decided, in many instances, to peg the admission prices at, or close to, the top. Undoubtedly, in future years another round of special price increases will start from these new higher prices.

* * *

All first run theatres in Toronto showing important attractions are presently charging a dollar for everything. The public now accepts this price scale and patronizes in good number but anything which is less than first-class entertainment does very poorly. When one considers that, prewar, the admission price in these houses was approximately sixty cents and that the value of a dollar is now less than half what it was then, such admission prices seem fairly reasonable.

In small towns the patronage has shown the same resentment to an up-and-down price policy. It is a matter of great importance and readily becomes a matter of discussion between people when they meet in the streets or in the stores. A few agitators can easily spearhead an anti-movie campaign. With present day conditions, the small town theatre operator cannot afford to antagonize any segment of the public because he requires every possible admission at his boxoffice. Actually, the average distributor doesn't care too much what admission price is charged, provided he can get increased terms for his pictures. He is striving for greater film rentals but he should be aware that attendance can drop to the point where lesser film rentals will result if admission prices are higher than the public cares to pay. Somehow, a

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FILM VIOLENCE

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Father Little's attack almost coincided with the annual report of O. J. Silverthorne, chief Ontario censor, which stated that 21 per cent of features had to be classed or treated—a record. Just about that time a group of Toronto women and an alderman demanded the withdrawal of The Blackboard Jungle. Both positions were widely reported in the press and on the radio.

Father Little was answered by Y. Frank Freeman of Paramount and Dore Schary of MGM, who said that his estimate of the situation was out of proportion. Then came a NY press conference, at which Eric Johnston, president of the Motion Picture Association of America, said that while criticism was welcome from any group, the Industry does not "plan making any concessions to anybody or anything."

The movies, Johnston claimed, were providing more family entertainment than any other medium, "including the newspaper, magazines, theatre, radio and television." But he did feel that there was too much violence and, following a recent meeting of producers, he predicted that the coming pictures would have less of such content.

In The Montreal Star Walter O'Hearn devoted a recent column to The Blackboard Jungle, in which he concluded that "This film is a blow to the optic nerve. It may be painful, but it may also be timely."

In The Hamilton Spectator Joan Kelday took the daily film column, Views and Reviews, for an article headed: "Judging Need of Violence In Film Difficult Task." After discussing violence in films she observed: "Evaluating these factors for ourselves is far harder than having it done for us by an official whose task it is to guard the public welfare. And any evaluation must, of necessity, be highly personal."

An editorial in the same paper, "The Cult of Brutality," began with a reference to the Ontario dispute over The Blackboard Jungle. The enjoyment of brutality, it said, was nothing new in human history but it was doubtful if it had ever yielded as much commercial profit as it does now.

20th-Fox' 'Do, Re, Mi'

Nunnally Johnson will produce and direct from his own screenplay 20th-Fox' forthcoming production, Do, Re, Mi.

Madison Signs Deal

Guy Madison has signed a six-picture, producing-acting deal with Columbia. He will star in four of the films, which he and his agent, Helen Ainsworth, will co-produce. He has acquired Seven Watchmen, by Mary C. McCall, Jr., for the first film.

News Notes

HAMILTON DISPUTE IN PRESS

Difference of opinion between Dydzak Drive-in Theatres, which operates units in London, Chatham, Windsor and Clappison's Corner and recently opened another in Hamilton, and the projectionists' union has caused an ad to be placed in the Hamilton press about the last-named situation. This followed one by the union advising that the newest drive-in was non-union.

Local 303 of the IA is picketing the Hamilton Drive-in as non-union and the Dydzak Bros. ad says that "This brings up a nice question!" The proprietor, "himself a projectionist fully licensed under the Ontario Theatre Act," is not eligible to join a union of employees, it claims. There are no employees, union or non-union. The ad heading says: "Has a Proprietor the Right to Operate His Own Projector?"

The Dydzak operation is a family one. Joe and John Dydzak, brothers, originated it and Joe and John, Jr., are active in it, as well as other members of the family.

ASKS SAME SAFETY STANDARDS

Alberta community halls showing motion pictures must be licensed as theatres and meet the safety standards set out by the Alberta Amusement Act, H. W. Burkell, chief inspector of theatres said recently.

In a letter to the Edmonton City Council Burkell said that his office is hesitant about intervening in what it considers purely a problem between the city and the Federation of Community Leagues. "During the past season," the letter stated, "the Federation of Community Leagues became more ambitious and entered into the commercial motion picture business. Thus, this office now has no alternative but to administer the regulations . . . under the Amusement Act."

He mentioned that the survey taken by his office had found many halls in Edmonton and environs that met all requirements but several were definitely unsafe. He suggested that even halls not showing motion pictures — and therefore outside his jurisdiction — should be brought to a reasonably safe standard as meeting places for children.

CENTURY VISTAVISION HORIZONTAL PROJECTORS

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Enquiries are invited.

DOMINION SOUND EQUIPMENTS LIMITED

OUR BUSINESS

(Continued from Page 2)

solution must be found for the situation.

* * *

Occasionally, a motion picture is worth an increased admission price in the eyes of the small-town patron. There have been several in the past. However, when an exhibitor reaches the point of charging advanced admission prices every second or third week, he is bound to meet strong resistance from his patronage. There cannot be an overall solution to this problem because each individual situation has its own set of circumstances. The exhibitor, however, may have reached the point where he must decide whether he can continue to operate with current overhead at existing admission prices. The distributor, in turn, must realize that there is a limit to admission prices which can be charged in certain situations and that a more carefully calculated sales policy may not only return to him more dollars but permit the exhibitor to retain a level of prosperity which will allow him to remain solvent.

Fox Buys 'Roomful Of Roses'

Edith Soderberg's A Roomful of Roses has been acquired by 20th Century-Fox and added to the new schedule.

Bob Hope To Star In James Walker Biog

Beau James, a motion picture based on Gene Fowler's famous biography of the late Mayor James J. Walker, will be produced for Paramount by Melville Shavelson and Jack Rose with Bob Hope starred as Walker, one of New York's most celebrated mayors.

This will be Hope's second biographical venture. The comedian recently completed The Seven Little Foys in VistaVision and Technicolor for Shavelson and Rose.

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Typographs

On The SQUARE with HYE BOSSIN'

Observanda

VARIETY CREW meeting was asked what the policy would be if someone wanted to build a wing in the name of Dr. Jonas E. Salk. "Salk?" joshed Ernie Rawley. "That's the guy who is trying to put us out of business!" . . . *Should be noted* here and now that Maurice Blackburn composed the music for the NFB's winner at Cannes, *Blinkity Blank* . . . "*The only* overflow I've had in a year," wailed a nabe exhib, "was in one of the washrooms" . . . *Shocking* statistic from the Salvation Army in Buffalo is that the average age of unwed girls facing motherhood has decreased from 18 to 16½ . . . *If you reach* for your specs to read something and find you're wearing them—it's time for another test . . . *That nice lad,* Rocky Marciano, who is accused by the losers of providing one of the year's boxing lowlights, phoned Arthur Gottlieb just before the Cockell joust to ask if he could loaf at Art and Glad's Pickering place for a bit . . . *A lady was* loudly lamenting her stolen mink stole and a femme listener made this snooty snobservation: "Her first, I suppose" . . . *To AE:* A $35-a-week brain in a $350-a-week job — something's gotta give, gotta give, gotta give. Reminds me of what someone said about Zigmund Bolvini of Epitome Pictures: "*He* should have been arrested instead of his mentality."

JOHN J. FITZGIBBONS, *Variety* of NY said, is headed for a post at the Paramount studio, from which he would keep one eye on Famous Players. "It isn't like that at all," he told me. He wants to ease up, so he and Mrs. Fitzgibbons will spend more time in California. What's more sensible than to make phone calls and deal with mail from a desk at Paramount while he's out there rather than at home? He'll be closer to Telemeter and color tube development too . . . *A Toronto* Film Critics Circle is being talked up . . . *Orville Fruitman* now with AA and Ted Dowbiggin, Tommy's boy, checked in at Paramount's Toronto branch a while ago . . . *Who'll get* the Republic product if and when the Emp-U deal is over? Your guess is as good as mine—and I'll bet on mine, it being that easy to figure . . . *Toronto's* only Chinese exhibitor, Won Chuck Yuen, operates the Royce, which hasn't a so-called "Chinese Screen" . . . *Mel Turner,* just back from Hollywood with the ready-to-run print of his Kingston-made feature, *The Little Canadian,* says he'll likely make three more. He hopes to preem the film in Kingston next month . . . *So what* happened to that much-publicized RCMP TV series, to have been produced by Hollywood's Vic Stoloff with the backing of Senator Euler and his Kitchener group? From all this, nothing? . . . *The most* unappetizing painting I've seen, a large gangrene-colored mishmash of a death's-head and other war symbols, hangs behind the Odeon Carlton's refreshment counter.

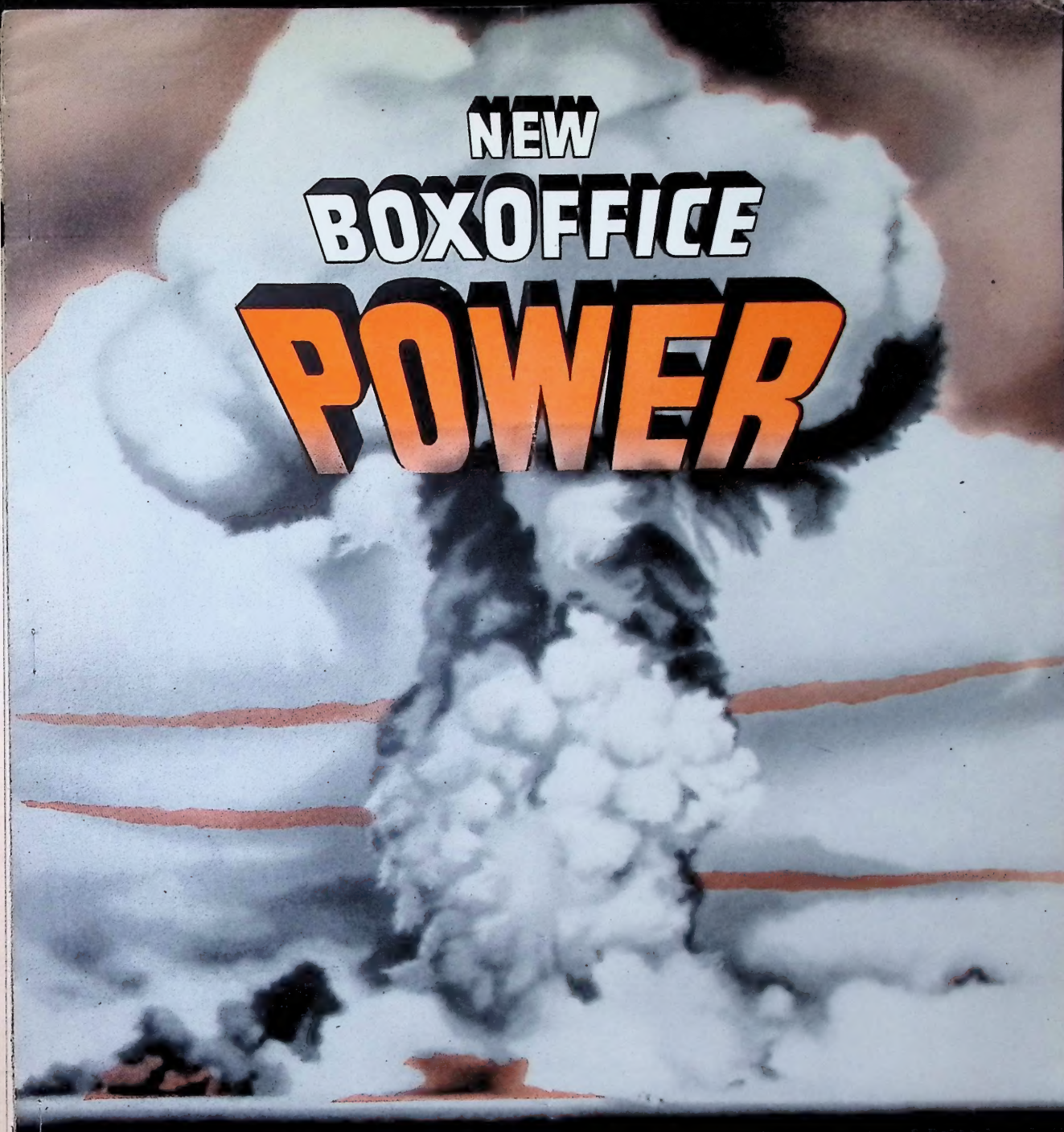
AFTER THAT BEATING Cockell, the pig farmer, ought to decide that There's No Business Like Sow Business . . . *A Hamilton Spectator* editorial, commenting on the commercialization of violence, notes "The perversion of boxing into a rough-and-tumble television spectacle, the stylization of wrestling into a sort of ballet of fictitious pain, the decline of hockey into a stick-swinging contest." So why don't well-meaning folk extend their protests, usually limited to movies, to these examples of violence, which teach such poor lessons in the name of sport and manliness? . . . *Will-o'-the whisper:* That Ford will build another Oakville plant, this one for trucks . . . *The CBC* hasn't touched a thing in the Carlton Theatre since acquiring it . . . *Addition to* the earlier item about J. J. Fitzgibbons: He'll be away about two months and on his return help set the scene for a series of intensive meetings early in August . . . *The other day* I spoke of "Robert P. Mantell" to Alex Barris and Herb Whittaker. "*B* - - Robert *B.* Mantell," corrected Herb, assuming an air of great erudition, after which he looked at Barris significantly and said: "Oneupmanship." Me, I'm a Onedownmanship man myself. Onedownmanship — that's the art of throwing straight lines to guys who can't be happy without Oneupmanship . . . *With My Eyes* Wide Open I'm Stupid: In noting the names of film-theatre fellows who are life directors of Mount Sinai I overlooked Columbia's Ever-Generous Lou Rosenfeld.

ANYONE FOLLOWING the Commons hearings on TV through the newspaper reports can't help admiring the calm and effective way in which Davidson Dunton gave his Parliamentary enquirers information and opinions about everything and anything. Some people think that controversy regarding the CBC is new and grew out of the way it is being handled by those currently in charge of it. I think that controversy is in its very nature. My opinion is based on the story of its earliest years by its first chairman, the late Hector Charlesworth, who created several fascinating chapters from his experiences for his 1937 book, *I'm Telling You,* one of the series called *Candid Chronicles.* Running the CBC always was and always will be a rugged go . . . *Now that* polio is being licked, emphasis is growing on the fight against heart disease. How about this idea? An ad, featuring a finger pointing at the reader, with this copy: "YOU . . . Are You the Kind of Person Who Gives Others Heart Attacks?" I'd like to mail a copy to Lucius Q. Porkhead, the boss at Epitaph Productions, who allee time hollah . . . First *The Asphalt Jungle* and *The Human Jungle,* then *the Blackboard Jungle* and now *The Square Jungle.* Hollywood has hit a jungular vein and before we're through we'll probably get *The Pablum Jungle* and titles like that.

SADDEST GUY for miles around is the Spadina furrier who had accumulated 1,000 pounds of raccoon tails, the useless remnants of pelts, and paid to have them burned when the fire inspector said he couldn't keep them in his shop any longer. A month later came the rage for Davy Crockett hats. The tails would be worth $5,000 today . . . *Agent Joe Poster* got an airmail letter from comic Jackie Marlin. Ordinary stamps, no airmail sticker and these words: "Fly It!" . . . *Some of the* "Canadian" acts on CBC-TV's *Pick the Stars* remind me of Jack Benny's vaudeville days. Jack came on, then introduced his partner, Mary Livingstone, "a little girl from right here in Toronto!" Big hand. "Last week," Jack added drolly, "she was from Buffalo" . . . *Vaudeville* drummer filled in at a legitimate drama, where the small group of musicians did no more than play the national anthem and some pre-curtain music. He dozed off and awoke just as the aged matriarch on the stage, as part of her role, was struck by a heart attack and began a death scene that ended when, after some weaving about, she collapsed to the floor. The drummer, without thinking, accompanied her struggles with a drum roll and a cymbal crash . . . *Eary note:* "Even when he fills them in, his cheques turn out to be blanks."

Federation of Film Societies' New Executive

Shown above is the new executive of the Canadian Federation of Film Societies, a division of the Canadian Film Institute, recently elected at the second annual meeting in Ottawa, at which the name of the group was changed from the Film Society Division of the CFI. Standing, from the left, are Miss K. M. Gillespie, Ottawa; Harry Gove, Deep River; Jules Huot, Montreal; Dick Small, Sarnia; Michel Brault, Montreal; and Ted Hall, Toronto. Seated are Mrs. Dorothy Burritt, Toronto; Roy Little, Toronto; Miss E. Zimmerman, Ottawa and Toronto; Charles W. Brown, London; and Jean Beauvas, Quebec City.



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Story and Screenplay by DANIEL B. ULLMAN
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NAVY AIR PATROL
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starring JOHN DEREK · DIANA LYNN
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Story by DAN ULLMAN
Screenplay by DAN ULLMAN and GEOFFREY HOMES

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ONT. FIGURES

(Continued from Page 1)

auditoriums and 14 drive-ins — opened in Ontario during the 1954 calendar year and, by adding that figure, we show 37 closings. Then there are the places where an old theatre was being replaced by a new one and two licences were issued, one useful until the new theatre was opened. That, occurring in a number of places, would raise the closings' figure above 37.

Of the 585 theatres 84 were drive-ins in 73 communities, the 483 standard houses being located in 232 places. The standard houses had 334,746 seats and the drive-ins a total car capacity of 39,477. The theatre list of a year ago gave the seating total for standard houses as 343,202 — 8,456 fewer than this year. The latest list shows seven more drive-ins and a gain of 2,096 cars.

Two things should be noted about seating: Standard theatres installing wide screens had to remove some seats and drive-ins closed off several ramps, thus reducing car capacity. The new accommodation is registered with the Theatre Inspection Department, so that the per-seat fee will be smaller.

Two of the licensed theatres, Massey Hall and Eaton's Auditorium in Toronto, were concert halls which, like Toronto's Royal Alexandra, play movies occasionally. Three others, London's Grand, Toronto's Crest and Ottawa's Little Theatre, were formerly movies but now offer stage drama only. The six have a total seating capacity of 6,833.

Toronto's 115 theatres had 100,844 seats on April 1. This compares with 104,950 a year earlier.

One theatre, the 412-seat Reo in Waterford, was closed shortly after renewing its licence, a victim of poor business.

Nine military establishments and seven private screening rooms were licensed, as were theatres in the National Museum, Ottawa and an airport station theatre in London.

The decline in movie attendance in Ontario, based on 242 regular theatres of various types operating in TV areas between 1951 and 1954, was 11,219,868, the Motion Picture Theatres Association of Ontario said recently.

Ontario, said Dan McPhee, its chief inspector of theatres, will have several new drive-ins for the present season. At the same time quite a few standard theatres are on the verge of closing.

'It Happened One Night'

Jack Lemmon will star opposite June Allyson in Columbia's musical remake of It Happened One Night, which Dick Powell will direct.

SHORT THROWS

PRODUCTION and processing are scheduled to start about the middle of June at the newly-organized Master Film Studios in Calgary. President of the company is A. Bruce McLean, vice-president is Gordon Allen, QC, secretary-treasurer is C. P. Mackintosh and head of the production and technical staff is Larry Mitanski.

DECREASE of 6.8 per cent in the net profits of 1954 over 1953 was shown in the annual report of Theatre Properties (Hamilton) Limited. Net earnings were $32,762 in 1954, as against $35,-106 the year previous. Working capital fell from $190,781 to $157,457.

CINERAMA engagement in the Imperial, Montreal, the only one in Canada so far, has attracted over 150,000 patrons and is still going strong. In Chicago, This Is Cinerama is expected to have grossed $3,500,000 from 1,750,000 persons when it closes on June 15 after a 99-week run and is followed by Cinerama Holiday. In Boston it has played over 70 weeks for more than 1,000 performances, breaking all records for films, musicals or plays. Cinerama Holiday is in its 14th week in New York and is grossing about $60,000 per week, with tickets now on sale for late in September.

NET PROFITS of Confederation Amusements Limited, affiliate of United Amusement Corportation of Montreal, for 1954 was $42,162, a drop of 59.1 per cent from the $103,130 of the previous year. Working capital went up to $374,709 from $347,-298.

TRAVEL NEWS trade letter from The British Travel Association urged 600 representatives in Canada to tie up with a promotional scheme worked out by Sam Glasier for two 20th-Fox CinemaScope shorts, Birthday Parade and Pageants and Pastimes. Both 15 minutes long, they offer many famed UK scenes and ceremonies.

UA To Release 'Patterns'

Jed Harris and Michael Myerberg will produce the hit TV play, Patterns, for UA release.

RKO To Release 'Alison'

Portrait of Alison, Anglo Amalgamated production starring Terry Moore, Robert Beatty and William Sylvester, will be given world-wide distribution by RKO.

CHANGES

(Continued from Page 1)

printed here and the reader may be interested in them if they are still news. Here are some:

Ralph Dale of National Theatre Services, Limited, is no longer listed as vice-chairman of the Motion Picture Branch of the Board of Trade of the City of Toronto, which Harvey Harnick of Columbia Pictures heads.

George H. Beeston of the Paul Nathanson interests is no longer a director of United Amusement Corporation Limited, Montreal, and has been succeeded on the board by George Destounis of UACL.

E. C. H. Muir represents the Electronics Division of Perkins Electric in Toronto and Pat Lane in Vancouver. B. H. Lavell is no longer assistant sales manager in Montreal under A. Besse, while Vern Wrigglesworth is the Edmonton representative.

President of the Essex, Kent & Lambton Theatres Association is Robert Knevels, Tivoli, Windsor; vice-president Archie Axler, Vogue, Leamington; and secretary-treasurer Bruce Fraser, Park, Windsor.

Lionel Daunais is now a vice-president of the Composers, Authors and Publishers Association of Canada, having succeeded Dr. Eugene Lapierre, and T. St. Clair Low replaced Harold W. Cluff on the board of directors.

H. M. (Bob) Crosby, Ontario Arenas Association, replaced Willard Z. Estey as a director of the Canadian Musical Protective Association and Oscar Berceller is now the board representative of the Canadian Restaurant Association.

Sales manager for Rediffusion, Inc., Montreal, is P. E. R. Charlton, who succeeded M. d'Hont, now in charge of programming, publicity and labor relations. R. D. Mather has replaced L. W. Dobby as secretary-treasurer.

Norman Adilman succeeded his brother, the late Alex Adilman, as treasurer of Consolidated Theatres Limited, Montreal.

Georges Arpin took the place of Pierre Charton as a director of France Film Company, Montreal, and J. M. de Roussy is no longer treasurer and assistant to the president.

E. A. Harvard is director of production and D. Brooks laboratory superintendent for Rapid Grip & Batten Limited, Toronto.

Ken Brown succeeded Morris Berlin as secretary-treasurer of the Ottawa Theatre Managers Association.

George Forhan, Jr., of the Capitol, Welland, is secretary of the Niagara Peninsula Theatre Managers Association and William Cupples of the Park, Welland, treasurer.

News Clips

Avon Theatre, Vancouver, closed as a movie house for some time, has been leased to a Canadian Legion branch for thrice-weekly bingo . . . Reg Hurlburt has resigned as manager of the Capitol, Hartland, NB, a B & L unit, and moved to the M. E. Walker house in Petitcodiac . . . John Melanson has succeeded Ernest Hatfield, who resigned as manager of Odeon's Capitol, Yarmouth, NS . . . George Reish, one-time exhibitor in Ogema, Saskatchewan, died in Moose Jaw at 47 . . . The 73 Manitouwadge, Ontario townsite lots sold for $137,050 recently included two for theatres, with Premier Operating buying one or both . . . Information about National Film Board returns from distributors was refused G. K. Fraser in the House of Commons by the Hon. John Pickersgill.

Italian-Australian coproduction would be a good idea, Dr. Mario Villa, director of the Italian Film Library, said in Melbourne recently . . . The theatre-TV yield for the Marciano-Cockell fight was $350,000 from 83 houses in 59 cities, with the prices ranging up to $4.50. Theatres considered the take disappointing . . . Head office and the greater Toronto staffs of Twentieth Century Theatres will hold their annual picnic at Lakeview Park, Long Branch, on Sunday, June 19 starting at 10.30 a.m. . . . Time Magazine claims that the Quebec-made features, Coeur de Maman and L'Esprit du Mal cost $150,-000 to produce and have grossed nearly a million at theatres on their first run.

JARO's Montreal office under Bob Johnson leads the Tenth Anniversary Billings Drive in its 11th week and the Vancouver office is in front in the Cardinal Films Division Billings Drive . . . James Agee, film critic for leading USA magazines and writer of scripts for The Red Badge of Courage, The African Queen and The Quiet One, died of a heart attack at 45 in New York . . . ABC - Paramount, USA firm formed by the divorced theatre group and the network, will enter the record and electronic business, as well as make feature films if the shortage becomes serious . . . For Daddy Long Legs, at Shea's, Len Bishop, the manager, made many fine tieups, says Sam Glasier, 20th-Fox publicity chief.

WB's 'Rebel Without Cause'

Natalie Wood has been signed for a role in Warner Bros.' Rebel Without Cause.

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